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which will enable us to read literature as a living organism pulsating with life and activity at every point? Surely football must be so adjusted to our School curriculum that it will be helpful to our intellectual endeavor and spiritual attainment, by preserving a balance, symmetry, and equilibrium in all our sport, as Ferrero has said in his psychological essay on the Limit of Sport; and, similarly, Latin must restrain us from growing sordidly and grossly materialistic or ethereally fantastic and sentimental in our educational work. And, after all, both Latin and football, when rationally considered, prepare us for a realization of the summum bonum, the largest possible unfolding of the inner life through the ideal of the full-orbed life, not the Epicurean pursuit of physical pleasure nor the Stoic quest of intellectual achievement, but the fullest realization of life in all its infinite phases.

But I hear some say, Why do you compare Latin and football? Is not the abyss separating them too wide to be spanned? A review of the history of athletics will conclusively prove how difficult it is to determine which antedates the other—Latin or football. We read of ball games almost as old as the race itself, since sport was the expression of the physical man, as language was the expression of the intellectual man, and both grew up simultaneously, and so we are not guilty of an anachronism when we speak of Latin and football, polo, croquet, tennis, lacrosse, and golf, all of them ball games which may fitly be compared in the life history of literature to the Romance Languages, French, Spanish, Portuguese, Italian. And may I be permitted to make a paraphrase of a sentence from the Oration for Archias? 'Who pray will blame me, or justly be angry with me, if I devote as much time to the study of the Classics as others devote to football and other athletic exercises?'

Furthermore, as the Greeks and the Romans lived much in the open, the Classics breathe the spirit of the out-of-doors. Whether war is or is not what Sherman said it was, it is certainly the most strenuous of outdoor exercises and much of Latin Literature, including Caesar, Livy, Sallust and Tacitus, deals with this theme. Cicero is full of legal and political contests which remind us of sportive rivalry. How appropriate that the Latin class should read the fifth book of Vergil in the spring when the track sports are under way, since here we read of a boat race, boxing, archery, and an equestrian game. Through every line of Pindar's Odes runs the athletic spirit of the Greek games, and, as we read his magnificent passages, we are brought face to face with "bold electric Pindar", as Mrs. Browning describes him, "with race dust on his cheeks and eyes that seem to see the chariot rounding its last goal".

Perhaps you know little or nothing about football and are asking yourself this question, Why should I concern myself about this sport? Because it is a part of the scholastic life about you and it is your bounden duty to become familiar with the game, that you may be able to adjust yourself and your teaching to the life

about you. If you isolate yourself from this life, you will unduly magnify the chasm between the Classics and modern life. If you do your duty as a Latin teacher, you will relate, in a vital manner, your instruction to the life and thought of those whom you are privileged to teach, as 'all the arts, which pertain to refinement, have a certain common link and are bound together, as it were, by a certain relationship among themselves'.

What profit you derive from our suggestion will depend entirely upon your individuality. Yet I trust that, as you think it over, you may be able to appropriate it in your own way, especially in the teaching of preparatory Latin, where we need all the scaffolding possible to support and sustain us. When once the vital interest and enthusiasm have been kindled, we may pull down our scaffolding and appreciate our Latin and all our culture and sport not for themselves alone but for a proper adjustment of all values in the sum total of education and of life.

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H. OSBORNE RYDER.

REVIEW

The Metropolitan Museum of Art¹: Greek, Roman and Etruscan Bronzes. By Gisela M. A. Richter. New York: Published by the Museum (1915). Pp. xli + 491. \$5.00.

The public in New York has long since recognized the steady progress at the Metropolitan Museum during recent years in making its rich collections attractive and available to the general visitor. It would indeed be a careless observer who did not note the effective arrangement, to cite but a few examples, of the Egyptian rooms and the splendid collection of armor, the immense improvement in the display of paintings, or who could forget the extraordinary series of special exhibitions of rich collections, partly lent, which have given evidence of eager desire on the part of the authorities of the Museum to spare no pains in their efforts to make the institution a powerful and cultivating influence in the life of the city.

There is, however, another side to the functions of a great museum less obvious, no doubt, to the general public, but nevertheless vastly important, since it concerns the position in scientific achievement the institution shall take, and hence the reputation it shall have in the world of scholarship and learning. No hard and fast line between the popular and scientific sides of museum activities can of course be drawn, but it may safely be maintained that the standards of the former line of work will deteriorate, if the latter is forgotten. And this latter class of work sometimes means expenditure of money where the return is not immediate and often not obvious, so that foresight and good judgment, and perhaps faith and imagination as well, are needed

¹This review, which appeared in Bulletin of the Metropolitan Museum of Art, for September, 1915 (10, 201-202), is reprinted here by permission, both of the Bulletin and of Professor Wheeler. C. K.

on the part of the responsible authorities, if this vital element in the situation is not to be forgotten.

The Trustees of the Museum are surely to be congratulated on the wisdom they are showing in publishing catalogues of high scientific value, for these are perhaps the most important means by which the treasures of a museum can be made known to workers in other museums and to scholars in foreign lands. Such publications are important links in the chain which binds together the scholarly activity of the world. To be good they must of necessity be rather costly, and the pecuniary return from sale cannot be at all commensurate with the outlay, nor do they preclude the necessity of the publication of cheaper and more popular handbooks for the general public, but it is none the less the mark of a well-managed museum to publish such catalogues. The two specimens of such scientific activity which have recently appeared—Professor Myres's extremely able volume on the Cypriote antiquities² and Miss Richter's fine publication of the collection of Greek, Etruscan, and Roman bronzes afford welcome evidence of the high standards in such matters which it is the purpose of the Museum to maintain. This is hardly the place for a detailed review of the latter volume, but a few comments on the general features of the book and on its great utility will not be amiss.

The author begins her work with a preface on the history of the present collection of bronzes, and an admirable introduction on the technique and archaeology of the subject, including a selected bibliography and most useful bibliographical notes. Much progress has been made in this field in recent years, and this is here summed up with lucidity and brevity. To some persons the generalizations on the qualities of Greek art (page xiv) may seem rather wide, but they are fairly defensible. Of the book proper 174 pages are given to a chronological arrangement of the objects (statues, statuettes, and reliefs, including some vase handles) from the archaic period to the third century A.D., the material in the Roman period, i. e., from the end of the first century B. C., being arranged by subjects. The rest of the volume (290 pages) catalogues implements and utensils arranged in accordance with their purpose. Here the sequence within the groups is so far as possible chronological, and a specific assignment to a given period is commonly made in the case of each object. The whole scheme is sensible and practical, and it is easy to find any object one is seeking.

The large number of illustrations, about 700, is a feature of the book which will markedly enhance its utility to persons who are out of reach of the collection, and many scholars will be grateful to the authorities of the Museum for their generosity in this respect. Altogether admirable is the simplicity of statement and freedom from uncertain theorizing which characterize the discussions of the catalogue, also the reasonable and moderate point of view in distinguishing the some-

times controversial differences between Greek and Etruscan and Greek and Roman bronzes. It is, for example, a very welcome thing to have from the Museum so clear and discriminating a statement in regard to the now famous Etruscan Chariot (No. 40), or the excellent analysis of the reasons for considering the archaic statuette of a girl (No. 56) Etruscan rather than Greek. Greatly to be commended, too, is the admirable tone of restraint in the description of objects of especially fine quality, like the statuette of Hermarchos (No. 120), or the grotesque figure of a *Mimus* (No. 127), that of the Eros (No. 131), the fine portrait head (No. 330), and the superb and beautifully illustrated portrait of a boy (No. 333)—real treasures all of them, which alone would lend distinction to any collection.

The thanks of scholars are certainly due the Museum and the author for so admirable a publication.

COLUMBIA UNIVERSITY

J. R. WHEELER.

The Cambridge Medieval History: Volume 1. New York: The Macmillan Company. Pp. xii + 754. \$5.00.

When complete, the Cambridge Medieval History will be a work of eight volumes, but so far only two have appeared. It is the purpose of the editors to make this the most comprehensive history of the Middle Ages in English, and probably more complete than the great German work of Heeren and Oncken and the French work of Lavisse and Rambaud. It follows the same general plan as the Cambridge Modern History. Professor J. B. Bury, the successor of Lord Acton as Regius Professor of Modern History in Cambridge, is the general director of the work, but the editing of the first volume has been done by Professor H. M. Gwatkin, the Church historian, and Mr. J. P. Whitney, of King's College. The aim is to present a "summary of ascertained facts with indications (not discussions) of disputed points", to make a work valuable both for student and general reader. Instead of chronological narrative special topics are discussed by experts; to the first volume twenty scholars of England, France, and Germany contribute. The work, then, resembles a historical dictionary rather than the usual form of history.

The first volume, whose sub-title is, *The Christian Roman Empire and the Foundation of the Teutonic Kingdoms*, is of especial interest to classical students because it gives a full account of the Roman Empire of the fourth and fifth centuries. The reason for beginning a history of medieval Europe at such an early date is that the forces which determine the life of the Middle Ages arise or develop during this period and so can be traced from their beginning. For this reason the reign of Constantine offers a more logical close for the period of ancient history than any other point before the reign of Charlemagne.

The contents of the first volume may be divided roughly into four parts: the political history of the

²See THE CLASSICAL WEEKLY 9. 62-63.